

# DWIGHT'S Journal of Music.

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[Translated by the Editor.]

## A Review of the History of Music before Mozart.

BY A. OULIBICHEFF.

(Continued from p. 178.)

Instrumental music then commences with the organ, as vocal music with the Choral Song. The Church is their common cradle. Our Art, which sprang so wholly out of Christianity, unceasingly reminds him, who might forget it, of its origin. Whether the question be of composition or of execution, of instruments or of

voices, Music will always reach the highest degree of its effects, where it goes back to its source. Moreover the organ, which leaves all other instruments behind itself through its antiquity, through the wonderful art of its structure, through its colossal dimensions and the beauties of its outward forms, is equally superior in the grandeur, the pomp and the variety of its acoustic results. But this orchestra in little, which is much more powerful than the orchestra itself, belongs only to the church; the serious style alone is suited to the organ; the solemn chant and themes, whose depth requires analysis; for so powerful a voice ought only to be heard when it has great things to say to us.

Before the virtuosos of the organ the other virtuosos in a manner shrink to the mean dimensions of their instruments, compared with that. The organist is the complete musician, we might almost say, the ideal, unattainable musician, if some men had not lived. With the science of the fugue he must unite the unctuous and lofty expression of the choir leader, who conducts the hymns of the Christian congregation; he must be not only a composer, but also an improvisator; numerous registers and a double key-board occupy his fingers constantly, while the thundering basses of the pedals claim his feet. Five or six real parts, combined according to the strictest laws, must be executed in the very instant that they occur in the musician's brain. All this was what was demanded of a master organist, a long time ago; and for this he received, after the strictest examination, before inexorable judges, whose sharp ears not the slightest error could escape, a place worth about a hundred dollars!

This old art of the organists, of which we hardly find a trace to-day, had during the seventeenth century spread itself throughout Germany and so to say centralized itself there. It seems however that it had already fallen into decline at the beginning of the eighteenth century, since RHEINEK, a renowned organist, but then almost a hundred years old, could exclaim, when he heard the young SEBASTIAN BACH: "This Art, then, is not lost, as I have so long believed." No indeed, it was not lost, but on the contrary had just reached its culminating point. HANDEL and BACH were the masters of the organ, because they were the masters of Counterpoint and Fugue, and because here the genius of the composer is the first condition of the performer. After them came a manifest decline in all, wherein they had

distinguished themselves. With the arrival of philosophical ideas, Christian Art retired, to make room for a VOLTAIRE. There were no more painters, no more architects, no more poets, no more musicians after God's own heart. The flame of genius seemed extinguished. But it glimmered underneath the ashes, and a few years later it shone forth anew in Germany in all its clearest radiance.

The true friends of music could find no compensation for the great loss they had suffered, in the questionable gifts, brought to them by the apostles of the Era of Light; and they could not but deeply feel the loss of grand music in that wonderful art of the organist, which seemed to have sunk into the grave with Bach. They thought they had buried the old Sebastian forever, until some thirty years after his death his successor, DOLES, beheld his resurrection again in Leipsic, in the person of MOZART; just as the old REINEK, when he heard the young BACH, thought he saw a resurrection of himself. But for the resurrection of our hero we have yet to look, without indulging any great hope that it ever will occur.

Two other instruments also very old ones, shared with the organ, from the fourteenth century, the honor of being cultivated by the learned musicians: the *Clavichord*, whose invention has been ascribed to GUIDO, although it is demonstrably more recent than he, and the *Lute*, which was known to BOCCACCIO, since he speaks of it in his "Decameron." Of these there is the same lack of monuments, as of the organ. Kiesewetter tells us, that at the beginning of the sixteenth century the clavichord was only a domestic instrument, that it was used for studies (of composers, I presume); but he does not inform us, whether there was any written clavichord music at that time and whether any specimens of such have come down to us. The oldest examples of compositions for the *Spinet* or *quill Clavichord*, which are found in Burney, are taken from the music-book of Queen Elizabeth of England. Few of our present pianists could or would play the pieces of Doctor JOHN BULL, called *fantasies*; and every dilettante, who is not an antiquarian, would run away, were they performed before him. No one can imagine how difficult and tasteless they are. Burney himself, in spite of his patriotism, confesses, that one would rather hear the clatter of a mill or the rumble of a post-chaise. But these noises might

justly protest against the comparison, for both are often very pleasant to hear. The heroic princess, to whom these *fantasies* were dedicated, received them like the worthy daughter of Henry VIII.; her nerves, as history tells us, were proof against every thing. In her dining hall every day were stationed twelve trumpeters and twelve kettle-drum beaters, with a proportional number of drummers and fifers, who played for half an hour, as if commissioned to carry to the uttermost ends of the British isles the joyful intelligence, that her Majesty was dining. This more than masculine strength of constitution seems to explain many acts of Elizabeth's government.

There were players on the clavichord (pianists) before BACH, and among them even famous ones, as the above named JOHN BULL in England, COUPERIE in France, FROHBERGER and some others in Germany. But since the biographical dictionaries merely mention them, and no one any longer knows their works, or finds it worth the while to learn them, we are constrained,—we, posterity,—to pronounce BACH the founder of the true method of playing the piano-forte (or clavichord), as we have already recognized him as a contrapuntist and an organist without an equal. How many crowns upon one head!

While the madrigal style was in vogue, there was a sort of instrumental chamber music, which did not deserve the name, since it was intended merely as a substitute for vocal music. If there chanced to be a lack of singers to the recitation of the madrigal, they played it upon viols with six strings of different thickness, tuned in fourths, which corresponded to the compass of the voices and hence were called violas *above* the tenor and bass. From these sprang our present violas (*Bratschen*), violoncellos and contrabassos, but not the violin, which is much older.

We see orchestral music emerge with the lyric drama. Opera and orchestra grew strong together, each through the other; and now the composers, who took the place of the players, reduced what had heretofore been left to the blind routine of the trade, to artistic rules. At first the orchestra music was not united with the dramatic song. Weak as it was, it attempted its first steps alone. A simple bass accompanied the single voice-part or recitative, and the orchestra, placed behind the scenes, was only heard in the overture (*toccata*), in the *ritornellos* (bits of symphony), and later in the ballets. PERI and MONTEVERDE excluded the violin from their orchestra and only admitted the violas; which is the more remarkable, as at that time there were already some virtuosos on the violin; indeed there had been some before them; the one best known is the famous BALTAZARINI, called Monsieur de BEAU JOYEUX, whose bow and fertile invention led the pleasures at the court of Henry III., as a century later, another Italian, LULLI, led the festivals of Louis XIV. Moreover violins, in form and quality, had already been brought to the highest possible degree of perfection in Italy, by the brothers AMATI; a proof that the once so despised "fiddle" stood even then in honor among musical artists.

I have placed before the eyes of my readers an example of the first songs, which were recited on the lyric stage; I have shown them the starting point of the Opera, and the route that was to lead it in less than two centuries to "Don Juan." Orchestral music, which, so to say, follows the

lead of the Opera forwards, completed its career in the same period. It would not be uninteresting, at least for minds that like to try the beginning and the end of things, to compare the overture to *Eurydice* by PERI and a *Ritornello* in *Orfeo* by MONTEVERDE, with the overture to the *Zauberflöte* ("Magic Flute.") The work for grand orchestra by PERI is composed of three flutes, and its entire length consists of fifteen bars:



Is there not something pastoral in that, and would you not suppose the piece was composed for a bagpipe?

Some writers have called MONTEVERDE the MOZART of his age; but he was a MOZART born too early; he came into the world two centuries before the right time. Yet he was one of the most noteworthy furtherers in the second revolution of Music, that namely, which, after the seventeenth century, changed the general system of scales, or completed the change. Several of MONTEVERDE's compositions, among others his madrigal for five voices, cited by Burney: *Stracciami pur il core*, come already very near to the modern music, both in respect to melody and to the choice of chords. MONTEVERDE also enriched Melody with some new and valuable combinations; but he also deserved blame as a rash and in many respects too precocious innovator, in that he introduced dissonances into his works, which always will offend the ear. The madrigal aforesaid proves this, and we find another even stronger proof in the ritornello in *Orfeo*, which Burney adduces as a master-piece of canonical art, and which would deserve this name if the harmony were less atrocious. It is strange to look at and would be still more strange to hear. The key wavers between C and G major;

the modulation between the sixteenth and seventeenth century; many of the chords in fact belong to no epoch and no key. Contrary entirely to the principles, which MONTEVERDE himself followed in other places, he here heaps up without preparation the most intolerable, most insipid discords on the weak parts of the measure and brings them, God knows how, into the strong parts in safety. Have we not here precisely two symphonies for the orchestra, one in the melodic and the other in the contrapuntal style? Thus the dilettanti of that time must have been divided between Perists and Monteverdists, as we were not long since into Mozartists and Rossinists.

From the achievements of BALTAZARINI it may be inferred, that the virtuosity of the instrumentists, which bore off the palm from that of the singers, only waited until Melody had reached the stand-point of Art. What could a violin solo be at that time? For lack of examples, history is silent on the question; but since it is impossible for concert music to dispense with melody and passages, we must take one of two things for granted: either the soloists made the melodies they used, themselves; or, what is much more probable, they took them from the arias, the dances and the people's songs, and varied them.

The dazzling virtuosity began with the violin, which to this day is the instrument on which the greatest miracles are wrought. A hundred years after M. BEAU JOYEUX we find master Thomas BALTZAR of Lübeck, the oldest type of those violinists, who were desperate subjects, riotous fellows, drunken swaggerers and wizards; a race now nearly extinct, but which counts more than one famous name, and to whom the jugglers of the Middle Ages with their bows seem to have left some traces of their family character. This BALTZAR went to England, where he was entrusted with the direction of the royal chapel of Charles II. In Oxford Dr. Wilson, the first connoisseur in the kingdom, heard him; and after he had heard him, threw himself at his feet, as if to testify his reverence for a supernatural talent, but really to see whether the covering of the artist's nether extremities did not conceal a cloven foot. So RODE and PAGANINI were not the first, who have had the honor to pass for devils. What was the character of these devilities in the year 1658? I will inform the reader, if he is not subject to vertigo. Master BALTZAR, who in daring resembled the first navigators or even the first aeronauts, ventured to press the strings of his violin closer to the bridge than had been seen before. He reached, wonderful to tell, the fearful height of the upper D upon the fifth; he was the Saussure or the Pallas of the violin, if not the devil himself. The twice-marked D, what an Ararat! A molehill, which every scholar eight years old now surmounts without the slightest difficulty.

#### A Russian Pamphlet on the Old Italian Music.

Whatever we may think of Russia as an impersonated Bear, not so greedy after bee-hives as after Turkey pouls—as a potentate who keeps up Siberia by way of a vast ice-house, in which all hot-blooded and high-hearted persons that might trouble his dynasty can be prudentially frozen up out of sight, out of mind,—certain is it that the Bear is a Bear that "dances to the gentlest of tunes"—that the Power is a Power under whose

autocracy Music has had a prosperous existence, and musical amateurship a satisfactory development. The masters giving the tone to Russia have been principally foreign masters, it is true; such as Sarti, Boieldieu, Field, Henselt, Vieuxtemps, and others; but the same censure could be passed on England in some measure and on France also; while we are not acquainted with any group of English or French amateurs that in munificence and acquirement can compete with the circle including such names as Razumouffsky, Wielhouski, Lvoff, Oulibicheff, and von Lenz. To these may be now added, we suppose, the name of M. Wladimir Stassoff, in right of his monograph on the collections of the Abate Santini at Rome. In every point of view this is curious; though, as being merely an article on a Catalogue, it does not claim a separate review.—It is noticeable that in it M. Stassoff has departed from the beaten track, by devoting his time and interest, not to a German subject, but to what may be called the foundation of all modern Art, in the old schools of Italian composition. The object of M. Stassoff's pamphlet is to call attention to the vast collection of ancient music amassed by the Abate Santini at Rome; since, though its existence and value have been long known to the few, they have hardly been brought before the world in a manner commensurate with their importance. This may be implied from one fact among many others; that the Catalogue contains specimens of more than two hundred old Italian composers, who are not even named, M. Stassoff assures us, in the Musical Dictionary of M. Fétis.—What is more, the Abate Santini throughout his long life does not appear to have confined himself to the barren business of collection, but to have arranged his acquisitions so as to remove them out of the category of fruitless and unavailable antiquarianism. In many cases, M. Stassoff assures us, he has scored the work from its separate parts—in many deciphered the obsolete and cumbersome notation of the original penman. As an instance may be mentioned the *toccatas* of Frescobaldi, originally written on staves of six or eight lines, which were reduced to modern notation by the Abate Santini, and presented by him to one of the gentlemen belonging to Chichester Cathedral who passed some time in Rome;—the same amateur, probably, at whose instance the Abate Santini may have composed or arranged the Choral Service, described by Mr. Gardiner, of Leicester, as existing in the library of that establishment, and the mention of which, in his 'Sights in Italy,' puzzled us at the time.

As further illustrating the value of the Santini collection, M. Stassoff states that, "the larger portion of such ancient Italian music as has been published during late years in Germany, especially in Berlin," has proceeded from copies of works in the "Santini library." Out of three hundred and forty-nine pianoforte pieces by Scarlatti, included in this rich treasury, Herr Haslinger, of Vienna, has published two hundred. That the desire to form or to enrich public musical libraries in any country can hardly be said to have an existence, is at present true; or we should hope that so vast and unique a collection may never be dismembered. At all events, amateurs and professors alike have cause to thank M. Stassoff for reminding them of its existence and of its extent.

*London Athenaeum.*

Mendelsohn's Piano-forte Playing. Brunswick, 1839.

(From "Modera German Music," by H. F. CHORLEY.)

The last entertainment of the Brunswick Festival was Dr. Mendelsohn's morning concert, given in the saloon where the public dinner had been held. The programme was excellent, alike for its selection and its brevity.

PART I.

Overture.  
Air, "Il mio tesoro," sung by Herr Schmetzer.....Mozart.  
Concerto P. F. (D minor), performed and composed by.....Mendelsohn.

PART II.

Violin Concerto, Herr Müller.....Molique.  
Serenade P. F. and orchestra, performed and composed by.....Mendelsohn.  
Symphony (A major).....Beethoven.

The piano-forte was, of course, in this concert, the principal attraction. It is rarely that I have been so delighted without novelty or surprise having some share in the delight. It would have been absurd to expect much *pianism*, as distinct from music, in the performance of one writing so straight-forwardly, and without the coquettishness of embroidery, as Mendelsohn. Accordingly, his performance had none of the exquisite *finesses* of Moscheles, on the score of which it has been elsewhere said, that "there is wit in his playing;" none of the delicate and plaintive and spiritual seductions of Chopin, who swept the keys with so insinuating and gossamer a touch, that the crudest and most chromatic harmonies of his music floated away under his hand, indistinct, yet not unpleasing, like the wild and softened discords of the Aeolian harp; none of the brilliant extravagances of Liszt, by which he illuminates every composition he undertakes, with a living but lightening fire, and imparts to it a soul of passion, or a dazzling vivacity, the interpretation never contradicting the author's intention, but more poignant, more intense, more glowing than ever the author dreamed of. And yet, no one that ever heard Mendelsohn's piano-forte-playing could find it dry—could fail to be excited and fascinated by it, despite of its want of all the caprices and colorings of his contemporaries. Solidity, in which the organ touch is given to the piano without the organ ponderosity—spirit (witness his execution to the *finale* of the D minor *Concerto*) animating, but never intoxicating the ear—expression which, making every tone sink deep, required not the garnishing of trills and *appoggiaturi*, or the aid of changes of time, were among its outward and salient characteristics. Within, and beyond all these, though hard to be conveyed in words, there was to be felt a mind clear and deep; an appreciation of character and form referring to the inner spirit rather than the outward details: the same which gives so exquisitely southern a character to barcarole, and gondola tune in the composer's *Lieder ohne Worte*, and its fresh, Ossianic, sea-wildness to his overture to the *Hebriden*, ("Isles of Fingal"); the same which enabled him, when little more than a boy, in the happiest piece of descriptive music of our time, to illustrate Shakespeare's exquisite fairy scenes neither feebly nor unworthily. Demanding, as it does, execution without grimace; fancy, cheerful and excursive, but never morbid; and feeling under the control of a serene, not sluggish spirit—Mendelsohn's is eminently manly music; and loses effect, beyond that of almost any other of his contemporaries, when attempted by female hands.

The Concerto and the Serenade were too soon over—things to be regretted as not lasting longer, for the sake of the manner in which they were performed, and because they were almost the last music of the evening. The applause which attended them was what might have been expected—what was deserved. Then came the beautiful Symphony by Beethoven, which was hardly relished according to its merits—for who can settle himself to enjoy a last pleasure? Then drove up the primitive equipages, and the remarkable charioteers I had watched arrive, in such a different mood, but three days before: and the glory of "the celebrity," as Dr. Burney primly called the Handel Commemoration in Westminster Abbey—was over!

Grisi as Norma at Castle Garden.

Steffanone gave us a fine copy, but last evening we saw the original. *Norma* always draws very large audiences. The tinge of impropriety in the story and the inferior quality of a little of the music ensure this; and it is not surprising that, when the Norma of Normas was to be seen and heard, even Castle Garden should be thronged. There must have been quite one-third more people present last evening than on Monday last.

We encounter the same difficulty in attempting to criticize this performance, which stayed our pen during the past week. Madame Grisi's

Norma differs in no respect as to its conception from several others which we have enjoyed before: it is only in many respects better in execution. We cannot remember a situation in the opera which she treated in a spirit at all new to us, except the manner in which she listened to Adalgisa's relation of the birth and growth of her love. Grisi stood with her back to the girl; and as the tale was told and the memory of the dawn of her own passion was summoned up by the timid confession of her companion in guilt, the face of the Arch-Druide beamed with tender joy; she clasped her trembling fingers timidly; her breathing was as gentle as a child's; her eyes were bright with the light of youthful love; and then for the first time we saw how lovely Grisi must have been. The scene which follows this was as grand as wrath and scorn hurled from female lips can be. The woman towered above her towering passion: it did not make her repulsive, but the object of it pitiable. Her eye flashed his doom upon him; her arms waved the vengeance of Heaven down to him; she spurned him with her voice as a man spurns with his foot the thing he loathes the most; she looked a graceful Fury. Her vocalization of the passage which the composer has assigned to this situation was incomparably fine: brilliant, powerful, impetuous. Her voice seemed unrestrained by consciousness and abandoned only to the sway of her all controlling rage. The notes flashed out like lightning; and when they were arrested with the same suddenness with which lightning vanishes into darkness, there was just an appreciable instant of utter silence, and then the thunder shook the house. Few who saw it will forget that scene. The *finale*, the pathos of which is so grand and yet so touching, she gave with all the dramatic power of which she is supreme mistress. One action was new, and might have been a happy inspiration of the moment. As Pollione knelt at her feet repentant, again her lover, but too late, there was a silent moment, one hand fell from her averted face upon his shoulder;—she drew it gently but firmly away, and as it passed across his head it lingered for an instant; and its mute fingers told an agony of love and grief beyond the utterance of words.

Her singing of *Casta Diva* was valuable more as indicating her conception of the music than as a remarkable execution of it. And yet, even thus rendered, it was a study for the lovers of art. The woman's style is so incomparably fine, so unexceptionably correct. As a vocalist merely, we are inclined to doubt her pre-eminence even in the plenitude of her powers.

We will say nothing of the singing of *Deh con te*. That would be an excellent performance of *Norma* in which this duet should be left out; but for the mass of *Norma*-goers, we suppose, that would be Hamlet without Hamlet. On this occasion, happily, the usual encore was escaped.

Signor Susini made a very fine Orovoso,—the best we have had. He was in excellent voice, and avoided all faults of intonation. He is a great acquisition to our operatic force and should be kept here. He has all the strength and none of the coarseness of Marini, an artist in whom we could never find much to admire. Signora Donovani made a very acceptable Adalgisa and the opera generally was quite well performed, although the choruses need much drilling.—*Courier and Enquirer*, Sept. 12.

Historical Sketch of the Germania Musical Association.

[Prepared by the editor of the N. Y. *Musical World*, from original German documents.]

I. FORMATION OF A CONCERT-ORCHESTRA.

During the months of January and February, 1848, there met frequently in Berlin,—which is considered the focal point of Art and Science of Northern Germany—body of musicians, who for some time, had served together as members of a private orchestra. By long years of association they had learned to love and respect each other, and a tie of true brotherly attachment subsisted between them. Desirous of leading an entirely independent life, they formed the resolution of es-

tablishing a Concert-Orchestra: one that in a *social* as well as a musical point of view, should prove a model of such an association. They determined, also, so soon as possible, to undertake a journey to the United States of America; with a view of arousing in the hearts of this (politically) free people, by successive performances of the masterpieces of the great instrumental composers, (Mozart, Beethoven, Spohr, Schubert, Mendelssohn, &c.,) a love for the beautiful Art of Music, and to keep alive and extend its appreciation.

### II. ORGANIZATION OF THE COMPANY.

The political disturbances of this period, which resulted during the months of February and March in a general European revolution, accelerated the formation and departure of this musical brotherhood. In their statutes, they made the communistic principle (which they individually consider the most perfect principle of association) the basis of their code. The significant words:

*All for one and one for all,*  
were chosen as a motto for their constitution. And  
*Equal rights, equal duties, equal profits,*  
formed the basis of a set of statutes, which was unanimously adopted.

As, in consequence of their code, no one member could lay claim to any special personal or pecuniary advantage over another, an entirely independent and truly free condition was secured to all. Each individual regarded it as his most sacred duty, according to his best endeavors to promote the welfare of the whole: for they knew, that by mutual assistance of this kind the personal welfare of the individual could not become the sacrifice of accident or vicissitude; as, unhappily, is the case in an old, wrecked condition of society all over the world.

By the free sacrifice of all peculiarly personal advantage, the roots of that most devilish *ego-tism*, which is the radical evil of our social condition, were forever severed.

To this wise arrangement entirely must the Germanians ascribe their very extraordinary success during six years of travel in America: their constitution giving them the power to avert all those dangers, and remove all those difficulties, which have proved, after a few months of trial, the ruin of every similar concert-orchestra.

### III. FAREWELL CONCERT IN BERLIN.

Immediately after the organization of the orchestra, arrangements were made for their departure. But before leaving Berlin they gave, in the *Milenzsaloon*, a Musical Matinée; to which were invited all the prominent notabilities of Art and other persons of mark. Among those present were the English Ambassador, Lord Westmoreland and the American Minister, Mr. Donelson. Every one was so delighted with the performance of the Germanians (who at that time called themselves the *North German Music Association*,) that they gave every kind of applaudive demonstration. Besides compositions by Beethoven and Weber and an Overture by their director, C. Lenschow, the Germanians performed a manuscript symphony by Lord Westmoreland: who was so pleased with the passionate and delicate rendering of his music, that, in acknowledgment, he made a long address to the young artists.

At the conclusion of the performance the audience bade personal adieu to the various members of the orchestra: and the court chapel-master, W. Taubert, addressed the following words to the Germanians:

In taking this opportunity, gentlemen and associates in Art, heartily to thank you for the pleasure your admirable performance has afforded us all, I cannot refrain from expressing personally to you my warmest wishes for your success. May the hopes and aspirations, with which you hasten to the New World, be fully realized. Your musical resources, which are so very unusual, allow us not to doubt, that you will attain all your desire. Your aim is the noble and elevated one worthily to present in America, the land where Art is still in its cradle, European master-pieces. This enterprise of yours will yet prove a shining point in the Art-History of America."

On the following day they received from Lord

Westmoreland and Herr Taubert, as souvenirs, a selection of their own compositions. Added to this, was furnished them a considerable number of letters of introduction to persons high in position in England.

The Germanians had decided to visit London on their way to New York, in order, by giving concerts, to secure, in this great world-metropolis, a favorable reputation.

### IV. DEPARTURE FROM BERLIN AND THREE MONTHS' STAY IN LONDON.

On the 8th of May, 1848, the Germanians, at 6 in the morning, assembled at the dépôt in Berlin to depart for Hamburg and thence by the English steamer to London, and one hundred of their friends gathered to bid them God-speed. On the 11th of May they landed in London, in which city they remained three months before they set sail for America. During their stay in London they gave a series of concerts in the Princess' Theatre, Hanover Square Rooms and other localities, but under frequent changes of name—as German Orchestra, Lenschow's Orchestra, German Music Society, &c. These concerts were attended mostly by artists and dilettanti, who were most agreeably surprised at the performances of the young artists, and testified their approbation in the most unmistakeable manner. In the public prints, this small concert-orchestra of twenty-four members was commended to the great opera-orchestra of Covent Garden as a model. The professors of the Royal Musical Institute, who had attended the concerts in Hanover Square Rooms, gave public testimony, that this *German orchestra*, in point of precision and extreme delicacy of performance, surpassed all other orchestras which had yet been heard in London.

Through the Duke of Cambridge, to whom they had a letter from Lord Westmoreland, the Germanians were engaged at a fête-concert given at the villa of Baring Brothers. At this fête were present all the great celebrities of the day: Mine. Grisi, Viardot Garcia, Alboni, Mario, Salvi, Tamburini, Benedict; the last being conductor and pianist. Five hundred persons, composed of England's highest aristocracy and noblest families, filled to overflowing the somewhat small music-saloon of the villa. As there was such scanty room, the Duke of Cambridge proposed to open the doors of the saloon which led upon the balcony and to arrange there the orchestra. When the arrangements were completed, and the leader of the Germanians gave the signal to commence, the Duke of Cambridge placed himself next to the first violinist, in order to follow him as he played. The Jubilee Overture of Weber had hardly commenced, when a strong wind, which chanced to be blowing, bore off the first violin part from the desk; whereupon the Duke gave chase, and having recovered it, good-naturedly held the music in his own hand for the first violinist, until the close of the piece. This little circumstance made quite a sensation among the nobility favorable to the Germanians; as showing the evident estimation in which the Duke held them. At the close of the overture, the Duke exclaimed, "Bravo, bravo, gentlemen: I assure you that the expectations I had formed of your performance from the account of my friend Lord Westmoreland, have been much more than realized." Between the performances lively conversation took place, and many of the distinguished guests, some of whom spoke German, took this occasion to engage in conversation the young artists. One young lady, especially, of princely family expressed herself delighted in reviving, through the Germanians, the musical pleasure she had during her travels, experienced in that beautiful land of musical art. The Duchess of Cambridge, moreover, was so kind in her expressions towards the young artists, as to excite unmistakeable signs of uneasiness and professional envy among the Italian portion of the artists.

The Germanians were informed, before their departure, by the master of court-ceremonies, that Queen Victoria had expressed a wish to hear them during the next musical season, in a concert, and the question was put to them, whether they would return to London the following spring for this purpose. Although the Orchestra determin-

ed to return to England in 1849, in case Fortune smiled upon them in the United States, they were, nevertheless, obliged, in consequence of various obstacles, (principally pecuniary,) to relinquish the plan.

### V. FIRST APPEARANCE IN AMERICA, AND A BRIEF ACCOUNT OF THEIR TRAVELS IN THIS COUNTRY.

At the end of September they appeared in New York; where they gave, on the 5th of October, their first concert in the Astor Place Opera House. Their uncommon virtuosity excited among the auditory the greatest enthusiasm. The numerous friends of music present were surprised at the precision and delicate execution of the Germanians. They stated that this association of artists had displayed to them, for the first time, the marvellous effects which can be produced by orchestral combination. The *pianissimo* of these young artists, particularly, they pronounced inimitable.

After the Germanians had given about twelve concerts in the Tabernacle, and had won for themselves the esteem and respect of all true friends of Art, a testimonial was presented to them by the leading members of the Philharmonic Society and other friends of Art, expressive of the pleasure they had experienced in their performances, and the respect they felt for their admirable attainments. In this testimonial, which was published in the *N. Y. Herald* of Nov. 11, 1848, the masterly rendering of the Beethoven Symphonies and the Mendelssohn Concert-overtures were especially mentioned.

On the 2d of December the Germanians left New York, (where, in the course of nine weeks they had given 18 concerts in all,) in order to give a series of concerts in Philadelphia. In this city they remained until the first of March, 1849, when they started for Washington, whither they had been summoned to assist at the inauguration of Pres. Taylor. Both here and in Baltimore, where in fourteen days they gave ten concerts, they achieved great success. Their next destination was New England, where they gave a number of concerts. In Boston alone, during six weeks, they gave twenty-one concerts. One remarkable circumstance of those performances was that Mendelssohn's overture to the *Midsummer Night's Dream* was given no less than forty times. This overture, played in so masterly a manner by the Germanians, excited such enthusiasm, that they were obliged to perform it at every concert, and always with a *da capo*.

The Germanians passed the summer months in Newport: and during the winter season of 1849-50, as also 1850-51, they remained in Baltimore. To the beautiful maids of Baltimore, particularly, the Germanians ascribe the first genuine appreciation of their efforts. The kind reception which the members of the orchestra here met, they cherish as the most delightful memories of their life.

The Germanians travelled twice through Canada; in the spring of 1850, and at the same season in 1852. In the year 1851 they travelled with Jenny Lind, in whose concerts they formed the orchestra. During the spring of 1853 they journeyed through the West. In Boston and the neighboring cities, during the three winter seasons of 1851-2, 1852-3 and 1853-4, the Germanians gave an immense number of concerts, in which almost all the great instrumental compositions of the greatest composers were performed.

The Germanians have given in the United States over seven hundred concerts, and over one hundred musical matinées and soirées; in the latter, quartets, trios, etc., being performed. They have also, in combination with choral societies, produced numerous oratorios. Reckoning all the concerts in which the Germanians have performed during six years in this country, the number will exceed nine hundred.

On a dispute arising as to which was the better musician of the two—Bonocini or Handel—Dean Swift wrote the following:

Some say that Signor Bonocini  
Compared to Handel is a ninny;  
Others aver, that to him Handel  
Is scarcely fit to hold a candle:  
Strange that such difference should be  
'Twix Tweedledum and Tweedledee.

## NIGHT.

[Coleridge pronounced this sonnet the best one in the English language; and what is quite remarkable is the fact that the author did not know the language until after he was thirty years of age.]

Mysterious night! when our first parent knew  
Thee from report divine, and heard thy name,  
Did he not tremble for this lovely frame—  
This glorious canopy of light and blue?  
Yet 'neath a curtain of transluncent dew,  
Bathed in the rays of the great setting flame,  
Hesperus with the host of Heaven came,  
And lo! creation widened in man's view.  
Who could have thought such darkness lay concealed  
Within thy beams, O sun? or who could find,  
Whilst fly, and leaf, and insect stood revealed,  
That to such countless orbs thou mad'st us blind?  
Why do we, then, shun death, with anxious strife?  
If light can thus conceal, wherefore not life?

J. BLANCO WHITE.

For Dwight's Journal of Music.

## TWO RETURNED TOURISTS.

From the German of ANASTASIUSS GRUN.

Two travellers through the gate-way went,  
To the glorious Alpine world's ascent.  
The one, he followed Fashion's behest,  
The other felt the glow in his breast.  
  
And when the two came home again,  
Their kin all clustered round the men;  
'Twas a buzz of questions on every side.  
"And what have you seen? Do tell!" they cried.  
  
The one with yawning made reply:  
"What have we seen? not much have I!  
Trees, meadows, mountains, groves and streams,  
Blue sky and clouds and sunny gleams."  
  
The other, smiling, said the same;  
But with face transfigured and eye of flame:  
"Trees, meadows, mountains, groves and streams,  
Blue sky and clouds and sunny gleams!"

C. T. B.

## Dwight's Journal of Music.

BOSTON, SEPT. 16, 1854.

## The Germania Musical Society.

It is well known to all our readers, and by all regretted, that the "GERMANIANS," with whom so much of our best musical enjoyment and culture have been for several years associated, especially in Boston, have disbanded. The natural love of change; the desire on the part of individuals to exchange a wandering for a settled life, (and in some cases, doubtless, for the sweets of a domestic sphere); and the consideration of hard times, the increased expense of concert-giving, and the doubtful chance of continued pecuniary profit in the year to come, have led them, in spite of their strong fraternal feeling and the rich experiences that have bound them together so long, to this step. Yet, in taking this step, at the close of their summer season at Newport, they have passed a vote that they will all assemble again there after a year of separation, when possibly the rough experience of isolated competition in the great world will have satisfied them, and the old charm of association reunite them permanently. Meanwhile their instruments and other property remain unsold, and their rich repertory of music is divided for the time being among the separated members.

As the concerts of the Germanians form a vital era in the history of music in this country, any record of their corporate existence becomes interesting. We copy, therefore, on a preceding page,

a brief sketch of their history from the *Musical World*. We have the promise ere long of a fuller account from one of the leading spirits and scribes of their fraternity. Meanwhile our friends will be glad to know something of the destiny and whereabouts of the scattered members of our little model orchestra.

Boston must be content to resign its hopes of Mr. BERGMANN, the conductor, as a resident among us. He is already on his way to Chicago, a city full of music-loving Germans, who inspire their American neighbors with the same love. There he is engaged as conductor of the Philharmonic Society, as organist in one of the principal churches, and as teacher. With such a leader, a great impetus must be given to the cause of good music in the West.

But Boston, the scene of their greatest successes, has become the choice of a good half of their number. CARL ZERRAHN, who played the first flute in their orchestra, and who is an excellent musician, a gentleman of culture and refinement, with high ideas of Art, and zeal to do much in its service, has been appointed conductor of our Handel and Haydn Society, and will doubtless do his best, in coöperation with its enterprising government, to give us a hearing of some of the truly greatest oratorios here in the Boston Music Hall. With a dozen of his old associates, and the best of our resident musicians, he will perhaps be able to make up the orchestra, which is now the grand desideratum and the turning point of our next winter's musical success. For here will be SCHULTZE, the first violinist, and MEISEL, ditto, who has become a member of the Mendelssohn Quintette Club; HEHL and BUCHHEISTER, second violin and tenor; BALKE, the contrabassist, and SCHULZ, first clarinet, engaged in the orchestra of the new Boston Theatre; ZÖHLER, the second flute; THIEDE and HUNSTOCK, the two excellent bassoons. Besides whom, SENTZ, residing in Worcester, as teacher in the Young Ladies' Academy, and AHNER, (trumpet,) in Providence, will be more or less available. We may remark too that Mr. RUDOLPH, who sang at the Germania concerts, is a very superior hornist, and remains here.

Mr. BANDT, the agent, is to become established in business in Chicago. Also Messrs. KUESTENMACHER, the hornist, and MORITZ, the trumpet, who propose to vary a business life with playing in the Philharmonic orchestra, under their old leader, Bergmann.

New York will have MEYER, the oboist, LUHDE, violoncellist, and THOMAS, trombonist; Philadelphia will have PLAGEMANN, second hornist, and KOPPITZ, flutist.

Mr. ALBRECHT, the second clarinetist, one of the most modest members of the body, but who has been perhaps its most complete impersonation of that devotion to an ideal, artistic and social, and that fraternal self-sacrificing sentiment, which has kept them so long and heartily united, seeks a new sphere for the exercise of that same spirit in M. Cabet's Icarian Community, at Nauvoo, Ill. There much account is made of music, as a type and furtherer of their ideal social harmony. They have an orchestra of forty instruments, two singing societies, one of male voices, or glee club, and one choral, of both sexes; concerts several times a week, indoors, and in the open air in summer, and weekly dramatic or operatic performances. Mr. Albrecht, as well as others of the

Germanians, has long been deeply interested in the pacific plans of social harmony, and a great collector and reader of the published theories upon the social problem, as well as all the literature of music. His library of music and of musical books, for one collected by so young a man, is really quite a wonder. This valuable collection Mr. Albrecht has presented, as we are informed by the Newport *Daily News*, to the Icarian Community. Its contents we find thus summed up in that paper, and we think the matter of enough interest to conclude this somewhat gossiping article:

1. History of Music: 58 works in 68 volumes.
2. Biographies and Dictionaries: 91 works, 109 vols.
3. Acoustics, or Science of Sound: 6 works, 6 vols.
4. Construction of Instruments: 9 works, 10 vols.
5. Elements of theoretical and practical Music: 58 works, 58 vols.
6. Theory of Musical Composition: 35 works, 40 vols.
7. Instruction Books for Song and Instrument: 53 works, 54 vols.
8. Essays on Musical Expression: 28 works, 31 vols.
9. Musical novels, almanacs, descriptions of musical festivals, musical travels, &c.: 86 works, 122 vols.
10. Historical and Critical Musical Journals: 25 works, 138 vols.
11. Polemical and Satirical writings: 14 works, 14 vols.
12. Accounts and Reports of Musical Societies: 15 works, 15 vols.

Making in all 478 works, in 665 volumes.

The same journal adds:

It is a well known fact that libraries of this kind are very rare. In the public libraries of this country, among from 80,000 to 100,000 volumes, scarcely fifty books can be found which range under the head of musical literature. Besides the above named collection of Mr. Albrecht, which is considered the most complete in America, we only know of but three more in this country; the first is owned by Dr. LaRoche, of Philadelphia, and consists of 400 vols.; the second belonging to Mr. Lowell Mason, of Boston, (and including the library of the late Prof. Rink,) numbers from 300 to 400 vols.; the third is the musical library of the Harvard Musical Association, of Cambridge and Boston, which numbers from 300 to 400 volumes. Many lovers of Music claim to have collections of musical books; but by a close examination it soon appears that they consist mainly of choral books, Hymns, Psalms, and other music, which of course is out of place in a collection of musical writings.

BOSTON THEATRE.—This sumptuous establishment has had its formal opening, and for the week past has seemed to be in the full tide of success;—if it can be called success, so long as those hopes and promises of Lyric Drama which were put foremost in the appeals for means to erect the building, have wholly vanished into the vague, and given way to the old-fashioned spoken Comedies which were our fathers' *beau ideal* of the pleasures of imagination, and escape from the dull day's prosaic cares. No one, of course, supposed that we could have Opera all or half the year in our small city. But we do think it would have been in better keeping with the ultimate design of the building, as expressed in its very structure and proportions, and with that lyric enthusiasm out of which the design sprang, could this its ultimate and highest character have been impressed upon it in the very opening. Or, failing that, some reasonable assurance that we

are to hear GRISI and MARIO at all in that theatre this season, would reconcile one to the accidental priority now held by its secondary uses.

But we are by no means so exclusively wedded to music as to find the illusion of all other drama threadbare; nor was the realm of Shakespeare at all disenchanted for us when Mozart came. A good play, well played, is a pleasant thing; and we have not a little sympathy with the dramatic resurrectionists who have been eager to give *their* tone first to the new temple of the Muses. Nay further, if we must choose between the comic and the tragic acting of these times, give us, we say, the comedy, as much the truest and most genuine thing. We do feel what the Germans call the *genial* quality, a touch of something like creative *genius* in the laughable extravaganzas of a Warren or of pantomimic Ravel; but genius in tragic acting we have scarcely seen these last years, save in the single case of the lamented Booth. Is it that life itself is too tragical, for tragedy to contrast with it enough to seem ideal, beautiful, poetic?

Good comedy, well acted in the main, has been given us this week by Mr. Barry's company; and with what wealth and luxury of accessories! in what a splendid tabernacle to feast the eyes withal, to free and lift the mind by all-surrounding hints of harmony and beauty, to shut out the dull world of prose, and make that noble Prize Ode and the "poetic justice" of the play more real than political harangues or prosy sermons! This in itself is very good, and we would not complain of it; only we would not let it lull us to oblivion of that other hope.

But the building! *That* has been the grand attraction of the crowd thus far. And verily the Building Art has here built up a lesson of symmetry and beauty which will inspire, although the music and the play should sink to lowest common-place. To enter such a place from narrow, dirty, mean-looking Washington Street, is to find an Aladdin's palace opening before you by enchantment. It does not seem at all like Boston, such generous room, such luxury and magnificence on all hands. It is upon the large scale of New York, but far more finely finished, tasteful and substantial than anything that we have hitherto seen there. The noble oaken stair-ways, ante-rooms, saloons and lobbies, through which architectural charms invite you to an extensive promenade, were justly the theme of universal admiration. The elegance and vast sweep of the auditorium, with its three thousand comfortable seats, were found fully corresponding. The stage and scenery fulfilled the promise of descriptions before quoted. So did the ventilation, which seems absolutely perfect; and so too the lighting up—*almost*. The "solar burner," drawn up into the very centre of the dome, is very beautiful; it looks not sun-like, but as six concentric rings of tiny tongues of flame, almost as far off as the Pleiads. We like the soft light it sheds down; but for many it had not brilliancy enough. The crimson color of the walls, of the whole background of the auditorium, absorbs a great deal of light.

And apropos to this red color, may we make one suggestion? We state but our own experience, which perhaps we shall outgrow, as we are well aware that this color meets the approbation of many persons of the truest taste, and that it is the last result of all the experimenting on that point

in the theatres of Paris, where all theatrical requirements should be understood, if anywhere. We must confess an aversion to red, such as the young Mozart manifested to the trumpet. It is a blatant, trumpet-like, aggressive color, that seems in fatal correspondence with war and Young America and all the filibustering, fighting spirit of our times. As we sat, far forward in the parquet, this red stood out so prominent as to possess the eyesight with itself exclusively, instead of bringing out the quiet ornament of the lightly colored box fronts and ceiling. It had a lurid, blood-shot expression, and glowed between the peopled circles like those red trap-door lights upon the stage in *Freyschütz* and *Don Juan*. It was like the strong light, burning red as coals, between your fingers when you hold them up against the sun, and seemed to give the audience that literal transparency which belongs more fitly to the ideal life upon the stage. Yet the warmth and richness of it are a recommendation; and we must confess that in moving to other places, where we saw more of the light and less of the red, the effect became more pleasing. Moreover on a second evening, we were much less disturbed by it. This would have made us silent now, were it not that the complaint is frequent in the mouths of others.

We have but room for one more hint. Good as the comedies were, and pleasant as it was to sit there and hear them, who could help feeling the disproportion between such entertainment and so grandiose a place? You enjoy your comedy best in a cozy little box like the Museum. Here the place suggests things large, ideal, lyric, far removed from ordinary life and triviality,—such as grand Opera, or tragedy of the lofty Aeschylus and Rachel order, or the ideal ballet and spectacle on a grand scale. Which brings us back to our starting point: that the building is an opera house in its plan and proportions, fulfilling its whole mission only in the Lyric Drama; and that common theatricals properly belong only to its incidental uses, to fill up the intervals of Opera.

#### New Music.

(From Oliver Ditson, Boston.)

STEPHEN HELLER. *Twenty-four Preludes, in all the keys*, for the Piano-Forte. Op. 81. Book I. pp. 20. Price \$1.

Mr. Ditson is doing the cause of refined and pure taste among our students of piano music a great service by republishing this admirable work. The first twelve of the Preludes are now before us, and they justify the praises of the French critic, which some of our readers may remember we translated when they made their appearance in Europe about a year ago. We find the little pieces wonderfully attractive, each with a separate and altogether individual charm. They are so many little flowers of tone-poetry, gathered while the dew is on them and gracefully presented to you. Each just expresses the thought that is in it, in the way that we call "short and sweet," and then leaves it. But for delicacy and purity of sentiment, for finished elegance of form and style, and for variety and contrast of subject, they are truly bewitching. We cannot play them through frequently enough. If their beauty be too fine, too quiet, too intellectual and artistic to strike every one at first, it is sure to grow upon one who perseveres with them, if he have any true feeling for the beautiful in music.

CZERNY. *The Classical School for the Piano*. No. 3. From the works of BEETHOVEN. pp. 37. Price \$1 25.

We have already noticed the first two numbers of this series, containing selections from Haydn and from Mozart. It is now completed by specimens from the greatest of the strictly classical composers for the piano. This number contains thirty-two little pieces, of a page or less in length, culled from the larger works of Beethoven. His Sonatas, for piano, or piano and violin, his string Quartets, &c., &c., have been ransacked for little gems of themes, Andantes, Allegrettos, Polaccas, &c., of striking and most characteristic beauty, which are here presented simply, as they are first stated by the master, without the after variations and the working up. They are a fine initiation for the young beginner into the spiritual peculiarities, as well as the artistic manner of Beethoven. It is to be hoped they will inspire him with a desire to know the pieces in their connection and entireness in the works from which they are taken, with a desire to follow out each thought as the master himself followed it. The distinctive traits of Haydn Mozart, and Beethoven, are brought within a very practicable compass by these three books of selections. We only regret that M. Czerny, or, he failing, the American republisher, has not stated in each case from what work the little piece was taken. It certainly would add to the interest of the series. The young student should know, as well as the expert in Beethoven, that the No. 1 here is from the Septuor, No. 5 from the "Heroic Symphony," No. 6 from the "Kreutzer" Sonata, &c., &c.; and that these little pieces are never the whole of the matter, but only the theme and the beginning,—the essential thought, without the development.

BEETHOVEN. *Sonatas for the Piano*. Op. 109 in E. Op. 110 in A flat.

Having already noticed the Op. 111, we had supposed Mr. Ditson's elegant edition of the Sonatas completed. But it appears that was issued out of order and here are two more. They belong of course to the third and last period of Beethoven's music; and if they are stranger in manner, freer in form, do not believe that they are less interesting, less beautiful, less poetically consistent, or much more difficult of execution than the favorites of his earlier and middle periods. Mystical they may be called at times, yet they are full of passages of simple melody and pathos, and it is only elevating and good to commune with such a lofty master.

THALBERG. *L'Art du Chant appliqué au Piano*. No. 4. pp. 9. Price 75 cts.

This number takes for its lesson a church melody, *Air d'Eglise*, of the celebrated old Italian singer, STRADELLA, composed about the year 1667; and treats it in the manner of the former lessons, making the middle of the piano sing the melody, while it is accompanied in harmonies below and above. There is a quaint charm of antiquity about the melodious relic, which is here as it were brought out into the sunlight of to-day.

#### Musical Intelligence.

ARRIVALS.—As we write, the names of our townsmen C. C. PERKINS and J. C. D. PARKER are announced among the passengers by the Niagara. Our little musical world feels itself more rich and whole by their return.

WILLIAM MASON.—During the past week our own ears have had evidence of the wonderful virtuosity of our young townsmen. Not in vain has he spent five years in Germany, and enjoyed the friendship and the

quickening influence of Liszt at Weimar. That he possessed naturally a talent worthy of this culture, and that he has improved it nobly, will be evident to all good music-lovers when he gives his first concert here in his native city on the 3d of October. We have been truly astonished and delighted at the power, the delicacy, the brilliancy, and the poetic feeling and expression of his playing. He is not merely a brilliant virtuoso, but a fine musician, familiar with the whole musical repertory of his instrument, equally able to illustrate Bach and Handel, Mozart and Clementi, Beethoven, Mendelssohn, Chopin, Liszt and Thalberg and Stephen Heller, and the host of lesser stars, the whole milky way of modern fantasticals. He loves and reverences the classics of his Art, but knows how to humor well the lighter and ephemeral whims of taste. He also knows how to improvise, in a manner at once scholar-like and interesting, upon given themes, and to vary and embellish popular melodies, so as to win uncultivated ears without offending those severely loyal to high Art. Mr. Mason will be assisted in his concerts by the brothers MOLLENHAUER, the remarkable violinists late of Julian's orchestra, and at his concert here by the Quintette Club.

OTTO DRESEL.—This admirable pianist, composer and teacher, will return to Boston by the steamer which leaves Liverpool on the 23d inst. We trust he comes with health restored. Those exquisite concerts of his, before the most select audiences, in Chickering's rooms, have become an indispensable feature of the musical life of Boston, nor can we spare the elevating influence of his example where there is always so much to tempt musicians and public into false and foolish paths.

NEW YORK.—A correspondent of the *Evening Gazette* writes as follows about the two new opera houses, recently erected, one on the corner of 14th street and Irving Place, and the other on the site of the late Metropolitan or Tripler Hall:

Another hindrance to free admiration and patronage of this operatic company (Grisi's) is found in *L'Academie de Musique* now almost completed. This pet of the fashionable and musical world here is found to be very costly to erect, and it is feared will prove still expensive to keep open. It will be inaugurated October 2d by Maretzki's troupe, minus Graziani, his excellent baritone, who returns to Europe. \$350,000, or \$150,000 beyond the first estimate, are reported to have been expended upon the building, and he is nominally to pay \$30,000 rent, besides 200 transferable cards of admission to the proprietors every night. The exterior is imposing, though plain, but the interior has been fitted up with lavish expenditure. A double row of large private boxes is placed where stage boxes usually stand; the lighting is from branch candelabras in front of the boxes, the seatings are of the same pattern with those in the parquet and lower tier of your new theatre, and 4,800 seatings are estimated to be provided within its walls. A trial was recently had of its acoustic qualities, and its vibration found to be free, true and large. Allegrini paints the scenery in his best style, and the ceiling, by Brigadelli, with the decorations of the interior generally, are in the first style and finish. This establishment must be supported by the exclusives, being too far up town for a place of general resort; and with the intense pressure now felt in New York upon all but the most solid and substantial men and things, there is not a very large slice left even for Grisi and Mario.

There is a rumor that Cuturi may, in the break up of Willard's opera troupe, receive an engagement from Hackett, and this would gratify not a few. The company is now here, some en route for California, others without destination or hope, though Willard still keeps up his posters with Italian Opera, and Drusilla Garbato as prima donna. His new theatre is progressing fast, and will be very showy with its double private boxes on the stage and horse-shoe pattern of auditorium. Over three thousand persons can be seated here by calculation, but on such nights as last Tuesday it would be more of an oven than Niblo's, where some came near suffocation that memorable evening. New York will have a supply of theatres this fall and winter, but who is to be the victim, engages more of the better's attention, than your friend's.

Extravagant prices and the auction system signally failed in the Grisi and Mario concerts. But with the approach to reason in the matter of prices the concerts have been waxing more successful. A correspondent of the *Transcript*, after stating that they sang on their second night "mainly to empty benches and the free-list delegation," adds:

The third night, reserved seats having previously been reduced to the uniform price of \$3, and promenade tickets issued at \$1, three hundred and sixty of the former and eight hundred of the latter were sold. With the aid of about a thousand critics and connoisseurs who were politely ticketed to some of the best seats in the

house, the artists began to rise above the dampening effects of an unfortunate beginning and awaken a genuine fervor. This week with the abolition of the mock auction system and other signs of returning sanity in the management, the public enthusiasm is steadily increasing and the probability is that Grisi and Mario will not return to Europe by the Baltic on Saturday, as was their intention last week. If the management will still further consult its own interests and that of the public, by reducing tickets to \$1 and \$2, Castle Garden may be crowded at every performance and the financial part of the enterprise prove abundantly successful.

CHICAGO, ILL.—The Chicago *Journal* is highly gratified to learn that CARL BERGMANN, "one of the most talented musicians, one of the best and readiest of composers, for many years leader of the justly favorite Germania Musical Society, will make this city his home, and exert among us his talents, as teacher of Piano-forte, Singing, Violin, Violoncello, Organ, Thorough Bass, and Musical Composition. Our enterprising Philharmonic Society have made a most satisfactory arrangement with Mr. Bergmann, by which he assumes the leadership of the Society, for the ensuing year."

In another Chicago paper, the *Tribune*, we find a description of a fine new Music Hall just erected, to meet the demands of that rapidly increasing, very German and very music-loving population. It is called Metropolitan Hall, and is to be inaugurated in a few weeks by a concert of the Chicago Philharmonic Society, at which Mr. Bergmann is to make his *début* as conductor.

The dimensions of the Hall are as follows: Length, 99 feet; width, 61 feet; and height from floor to ceiling, 31 feet. Fifteen hundred to two thousand persons can be safely crowded into it, but it will comfortably seat thirteen hundred. The walls were furred, so as to leave a space between them and the plastering. This is to prevent echo and cause vibration. The floor is double, with nearly an inch of mortar between the boards, which makes it almost as firm and noiseless under the feet as a rock.

## Advertisement.

### GRAND CONCERT.

#### OPENING OF THE NEW ORGAN

Built by Mr. E. L. HOLBROOK for the First Congregational Church, (Rev. Mr. TUCKER's,) in

**HOLLISTON,**  
On Wednesday Evening, Sept. 20.

#### MR. ZUNDELL,

The celebrated Organist at St. George's Church, New York, and several distinguished Organists from Boston and Worcester, will perform extempore, and selections of classical organ music. The HOLLISTON CHORUS CHOIR will assist in the entertainment.

Organist, ..... E. L. HOLBROOK.  
Conductor, ..... O. B. BULLARD.

The above Organ ranks as third in size in this State, and is probably not surpassed by any of its size in this country, for its effective combination, and the beauty and variety of its Solo Stops.

Tickets, 25 cents, to be had at Parker & Plimpton's Bookstore and at the door. Doors open at 6; Concert commences at 7 o'clock.

No postponement on account of the weather.

#### MR. THOMAS RYAN

Begs leave to inform his friends and pupils that he has returned to town for the season, and is prepared to give instruction on the PIANO, FLUTE, CLARINET, VIOLIN, and also in THOROUGH BASS. Applications may be made at his residence, No. 19 Franklin Street, or at Richardson's music store. Sept 16

#### WILLIAM SCHULTZE,

Of the late GERMANIA MUSICAL SOCIETY, proposes to remain in Boston, and to give instruction on the VIOLIN, the PIANO-FORTE, and in the THEORY OF MUSIC.

Address No. 45 Harrison Avenue, or at any of the music stores.

Sept 16

#### ADOLPH BAUMBACH, TEACHER OF THE PIANO-FORTE.

Application can be made at Reed's Music-Store, or at the Norfolk House, Roxbury

Sept 9

**A SOPRANO SINGER.**—A Young Lady desires a place as Soprano in a Quartet Choir in one of the churches in this city. A rare opportunity may be heard of by inquiring at this office.

July 22

**SIGNOR CORELLI** begs leave to announce that he proposes, during the coming season, to give instruction in PEGOLLEGIO to Young Ladies in Classes, at the rooms of the Messrs. CHICKERING, on Mondays and Thursdays.

Terms, twelve dollars for twenty-four lessons. Signor Corelli has removed to No 47 Hancock Street, where he may be addressed; or at the Tremont House, or at the Messrs. Chickering's Rooms.

Sept 9

#### Mlle. GABRIELLE DE LA MOTTE

IS NOW READY TO RESUME HER

#### INSTRUCTION ON THE PIANO, AND MAY BE ADDRESSED AT

Sept 16 3m 55 HANCOCK STREET.

#### MUSICAL INSTRUCTION.

CARL ZERRAHN, of the late Germania Musical Society, begs leave to acquaint his friends and the musical public of Boston, that he will in future devote his attention to giving instruction on the FLUTE and PIANO-FORTE, and hopes to receive the liberal patronage of the musical community.

Carl Zerrahn would also inform those amateurs who are sufficiently advanced in classical music, that he has a number of the finest SONATAS, of the great masters, expressly composed for Piano and Flute, which he will be pleased to perform with those desiring to perfect themselves in this class of beautiful and instructive music.

Carl Zerrahn may be addressed at the Winthrop House, or at the music stores of G. P. Reed & Co., E. H. Wade, and N. Richardson.

Sept 16 8t

#### ANDREAS T. THORUP,

#### TEACHER OF THE PIANO-FORTE. Residence, 84 Pinckney Street.

Sept 16

tf

#### MISS FANNY FRAZER,

Has the pleasure to inform her Pupils and Friends that she has returned to the city, and will be prepared to resume instruction in SINGING and the PIANO-FORTE, on and after October 1st. Communications may be left with Messrs. G. P. Reed & Co. or at her residence,

"PAVILION," Tremont Street.

Sept 16

#### F. F. MÜLLER,

DIRECTOR OF MUSIC AND ORGANIST at the Old South Church; Organist and Pianist of the Handel & Haydn Society, Musical Education Society, &c. &c.

Residence, No. 3 Winter Place, Boston.

3m

Sept 16

**SIGNOR AUGUSTO BENDELARI**, Professor of Music, from Naples, proposes to teach SINGING and the PIANO during the coming winter, in Boston, both by private and class lessons. The latter will be given to CHORAL CLASSES, on Tuesday and Friday evenings, for which purpose the Messrs. Chickering have kindly offered the use of their Rooms, in order to afford to as many as possible the advantages of a system of public musical instruction that has been attended with great success in Europe.

Applications to be made to Sig. AUGUSTO BENDELARI, at the Winthrop House, or to Messrs. Chickering & Sons, to whom, as well as to the following gentlemen, he is politely permitted to refer.

#### REFERENCES.

Rev. Sam'l K. Lothrop, Samuel G. Ward, Esq.  
Arthur L. Payson, Esq. John S. Dwight, Esq.

Sept 9

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AUG 26

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AUG 26

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Sept 9

MEYER & TRETBAR, Buffalo, N.Y.

**G. A. SCHMITT,**  
TEACHER OF MUSIC,  
May be addressed at Mr. O. DITSON'S, 115 Washington St., or Mr. N. RICHARDSON'S, 282 Washington St.

#### REFERENCES.

John S. Dwight, Esq. Mrs. Farham,  
O. Ditson, Esq. 6 Copeland St. Roxbury.  
N. Richardson, Esq. Epes Sargent, Esq.  
A. Berry, Esq. 28 Pearl St. Rev. Mr. Huntington.  
J. A. Hanson, Esq. 6 Bath St. Hon. J. J. Clarke, 27 State St.  
H. Crocker, Esq. 6 Shawmut St. July 1

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July 29

BOSTON.

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TEACHER OF THE PIANO AND ORGAN.  
TERMS MODERATE.  
Residence, 24 West Cedar Street.

Reference, Geo. J. Webb, Esq.

May 20.

**Signor AUGUSTO BENDELARI,**  
(FROM NAPLES,) TEACHER OF SINGING.  
Residence, Winthrop House, Boston.

May 18

ff

**L. H. SOUTHDARD,**  
TEACHER OF MUSIC,  
205 Washington Street, Boston.

Oct. 16.

3m

**Germania Serenade Band.**  
THE SERVICES OF THIS ASSOCIATION can be secured  
by applying to  
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ff

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Apr 29

ff

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3m

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Aug 12 3m

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**MUSICAL NOTICE.**

**T. BRICHER,** Teacher of the Organ, Piano-Forte and Singing, having closed his connection as Organist of the Bowdoin Square Church, has removed to No. 7½ Tremont Row, where he will be happy to receive applications for his services as Organist and Teacher of Music.

je 24

**HEWS' PATENT AMERICAN ACTION PIANO FORTE.**

**THE MANUFACTURER** is in possession of numerous testimonials from distinguished Musical Professors, who have used the greatly improved ACTION PIANO, commanding it in high terms. The attention of purchasers and amateurs of Music to an examination of its superiority, is solicited.

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Apr. 10.

**D. B. NEWHALL,**  
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**No. 344 Washington Street, Boston.**

**PIANO FORTES REPAIRED, TUNED, & TO LET.**

Apr. 10.

**MANUEL FENOLLOSA,**  
PROFESSOR OF MUSIC.  
MUSIC-ROOM, No. 17 GRAY'S BLOCK, corner of Washington and Summer Streets.

**References.**  
Messrs. CHICKERING, J. P. JEWETT, GEO. PUNCHARD, Boston.  
Messrs. GEORGE PEABODY, B. H. SILSBEY, Salem.  
Jan. 21. 3m.

**CARL HAUSE,**  
PIANIST AND TEACHER OF MUSIC,

**OFFERS** his services as an Instructor in the higher branches  
of Piano playing. Mr. H. may be addressed at the music  
stores of **NATHAN RICHARDSON**, 232 Washington St. or **G. P. REED** & Co. 13 Tremont Row.

**REFERENCE:**—Mrs. C. W. Loring, 33 Mt. Vernon St.  
Miss K. E. Prince, Salem.  
Miss Nichols, 29 South St.  
Miss May, 5 Franklin Place.

Feb. 12.

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Sept 9

**Mr. OTTO DRESEL**

Will return to Boston by the first of October, when he will be  
prepared to receive pupils on the piano-forte.

Address meanwhile at this office.

**J. B. WHEATON,**  
TEACHER OF THE PIANO-FORTE.

Apply at the Music Stores of **Nathan Richardson**, or **Theo. T. Barker**. 8 mos.

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**MRS. ROSA GARCIA DE RIBAS,**  
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Boston, April 23.

**J. TRENLKE,**  
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Oct. 8. 3m

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Apr 8

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